

# Production Notes: WORLD RULES

## How treasures and trees work:



### Little Dreamer

All treasures in the HZ world are brought to Moonflowers by LD.



### The Colorless Treasure

When LD brings a treasure to a Moonflower, it is ALWAYS colorless and sleeping.



\* not to scale

### Moonflower

The Moonflower that receives the colorless treasure will wake it up by feeling a strong emotion. His/her hair and white areas will glow that emotion's color. The treasure then awakens with the corresponding color and expression to her mood. In this case, HZ felt angry and turned it red.



### "Planting it"

The Moonflower tosses the treasure to the ground, where it melts.



### Treasure Tree

A treasure tree then bursts out of the ground. Its color and expression match that of the planted treasure.



A colorless treasure can sometimes start to pulse the color that a Moonflower is feeling. This happens when the moonflower is feeling an emotion, but not strongly enough to awaken the treasure.



### Treasure Tree

Treasure trees have small, faceless treasures on them that are the same color as the tree. (E.G. Red tree has red treasures)



### Tree Treasures

Tree treasures can be plucked and planted in HZ's garden. If a character is hit by these treasures, their juice will be absorbed into them and make them feel the corresponding emotion. (like Twisted in E127)



### Treasure Plants

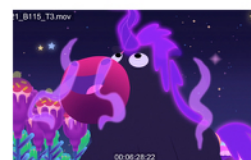
Treasure plants grow treasures that can be drunk like a juice box. They will make the character feel the corresponding emotion.



(like the hemkas in E106)



**Hanazuki's garden of treasure plants**



# Production Notes: Hanazuki's Moon: Light Side

**Hanazuki's moon has a light side and a dark side. The majority of time is spent on the Light Side.**

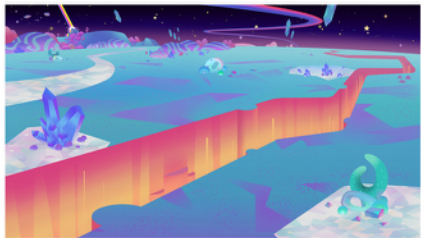


HZ's moon from space

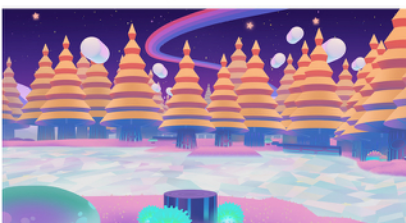
The Light Side of Hanazuki's Moon is made up of various landscape items. Bushes, Pyramids with Faces, crystal formations and rainbow ribbons.



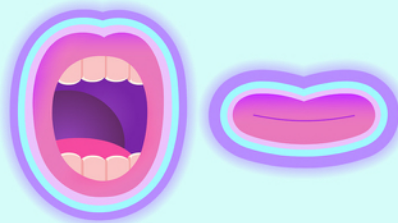
Floating blocks in the sky are "meteors." They travel very slowly in one direction across the sky. Some crystals grow from the ground while others hover in midair. Pyramids with Faces are scattered throughout the world. They sometimes talk or watch what's going on.



The Light Side also has deep chasms.



The Light Side has its own forest with floating marshmallows.



Giant Mouth Portals exist on Light and Dark Sides of the Moon. Characters can jump through to travel to other parts of the moon. The mouths can open and close but their default position is open. They don't necessarily always take you to the same place as they did before.

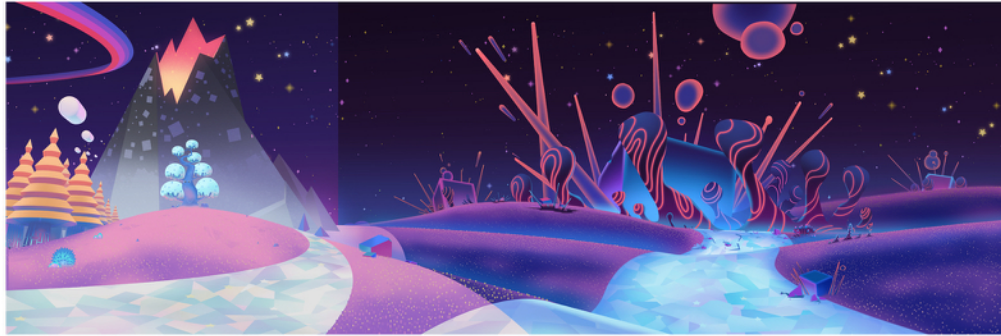
## Some Light Side BG examples





# Production Notes: Hanazuki's Moon: Dark Side

**Hanazuki's moon has a light side and a dark side.**



It is located next to the Volcano of Fears.

When a character crosses the line, they change colors to an almost black light palette.

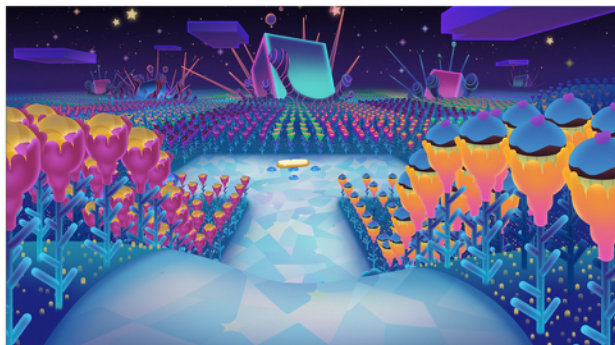


Dark side colors are also used for "Night time" on the Light Side of HZ's moon. So her normal landscape will have the same colors as the Dark Side at night time and the characters will be in their Night palettes.

**Different vegetation on the Dark Side**



The dark side is wilder and more dangerous than the Light. It is made up of different vegetation. Some of the giant meteor blocks in HZ's sky fell long ago and created a wake of dust upon landing that froze over time into these formations.



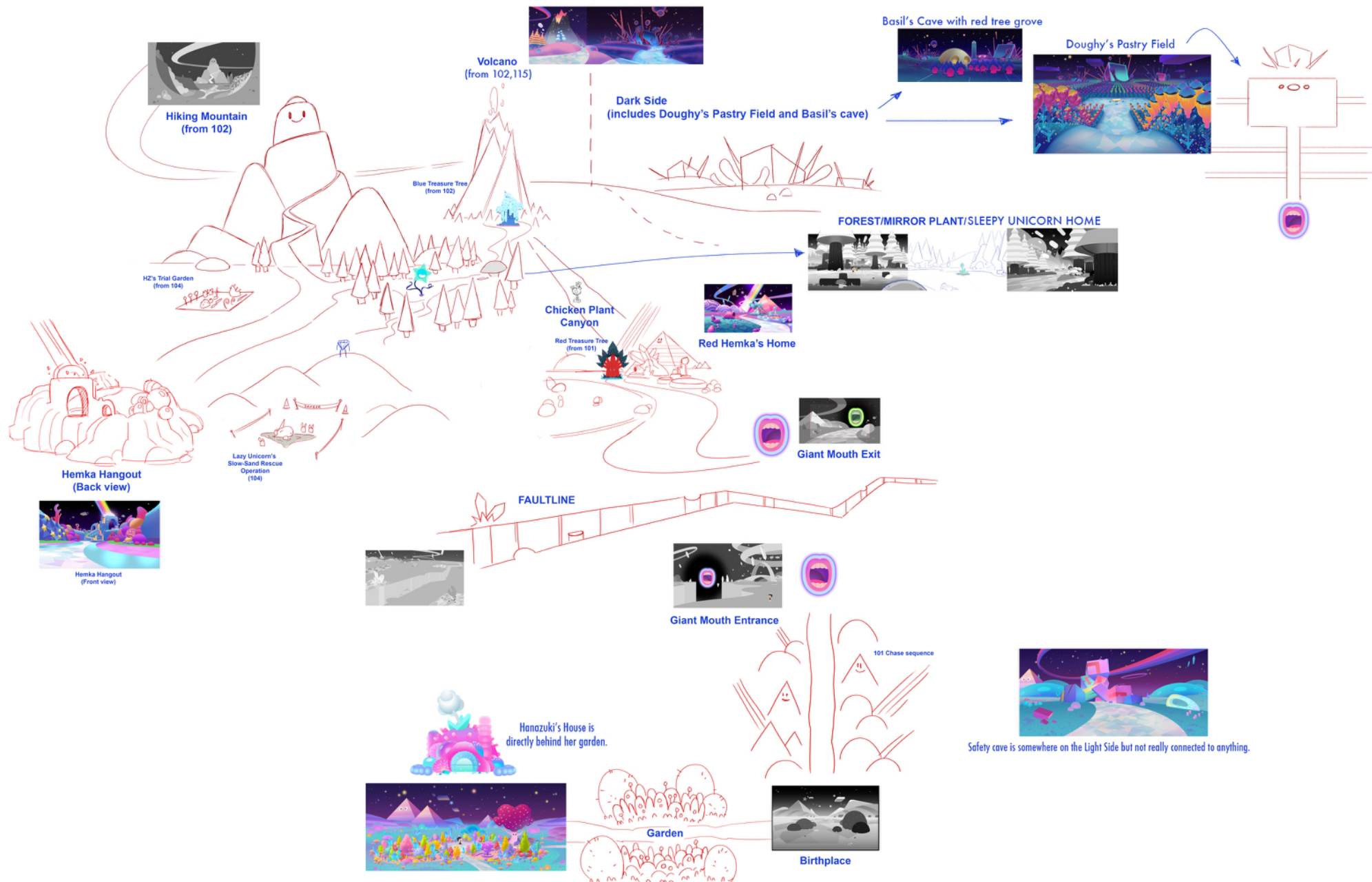
Doughy's Pastry Field

Both Doughy's pastry field and Basil's cave are located on the dark side.



Basil's cave/Red tree grove

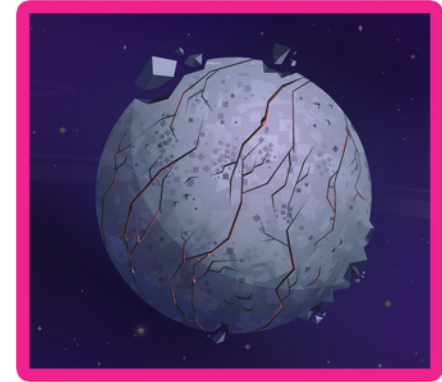
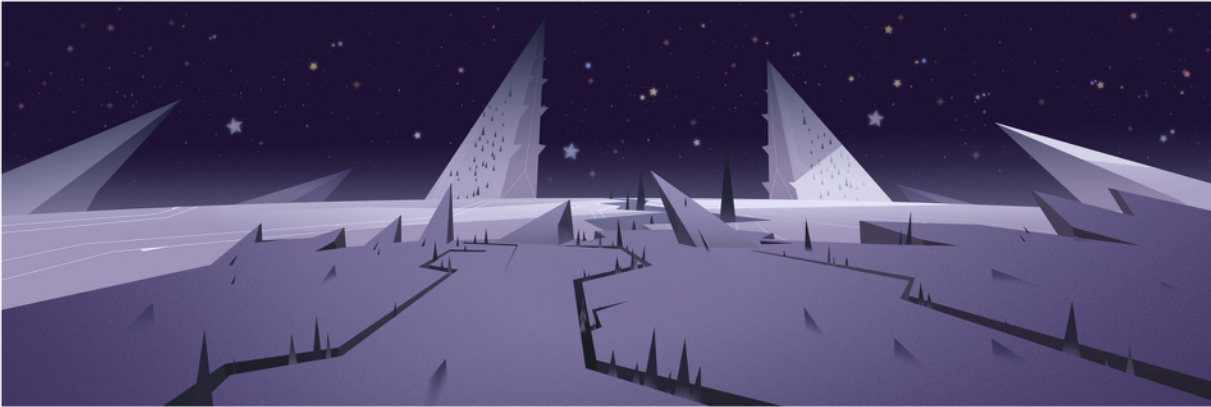
# Production Notes: Hanazuki Moon Map





# Production Notes: Kiazuki's Moon

**Kiazuki's moon is barren and colorless, due to her never being able to grow treasure trees.**



**KZ's moon from space.**



This is Maroshi's moon up in the sky.  
His moon was made up of water  
and destroyed in E124.

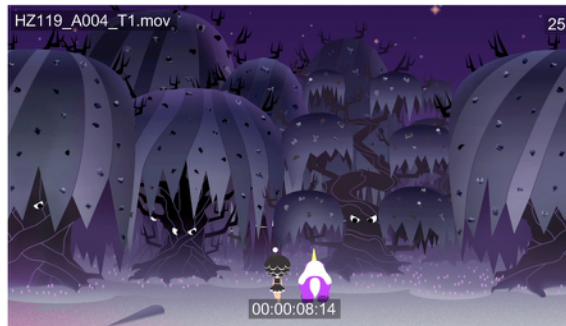


# Production Notes: Kiyoshi's Moon

**Kiyoshi's moon is where Sleepy, Twisted, and the little unicorns came from. For a time, Kiyoshi hid from his responsibilities and was only able to grow black treasure trees. So his moon is home to a large Black Treasure Tree grove. Once he gained control of his moon back from the evil Twisted Unicorn, the palace "horn" became straight.**



**Kiyoshi's black tree grove**



**KY's moon from space.**



Kiyoshi's palace when Twisted was in control.  
Note that the horn is twisted  
and there is a dome above the castle.



Kiyoshi's palace after he takes control back.  
The little unicorns help him straighten the horn  
and change it to brighter colors.  
The dome was destroyed during  
Twisted's defeat.



KY's moon is scattered with big craters.  
One appears to the side of the palace.



# Production Notes: Alterlings



Alterlings include hemkas, flochis, zikoro, little unicorns, etc. Each set has one of each color (except Zikoro). Alterling gender is the opposite of whatever their moonflower leader's is. For instance, HZ is female so all of her hemkas are male.

## COLOR GUIDE

Lavender  
shy



Purple  
courage



Dark Green  
mellow



Orange  
crazy



Red  
fiesty



Yellow  
happy



Lime Green  
scared



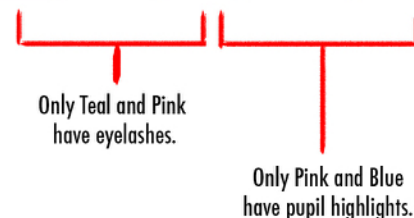
Teal/Light Blue  
fabulous/stylish



Pink  
sweet



Blue  
sad



Maroshi's alterlings are called "flochis."



Kiyoshi's alterlings are Little Unicorns.



Zikoro is an exception. Kiazuki only has 1 of him. She lost her others to the Big Bad in the past. We also aren't yet sure why he isn't colored like the other alterlings.



Alterlings should be in these default emotional states unless all are reacting to something together. For example: if they are all curious about HZ's arrival on the moon, they might all look curious. But if they are all lounging about beneath a treasure tree, they might all be in their default expressions. Typically, you should be able to follow the board.

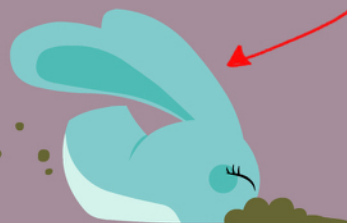
# Production Notes: Hemkas



Only Teal and Pink have eyelashes.



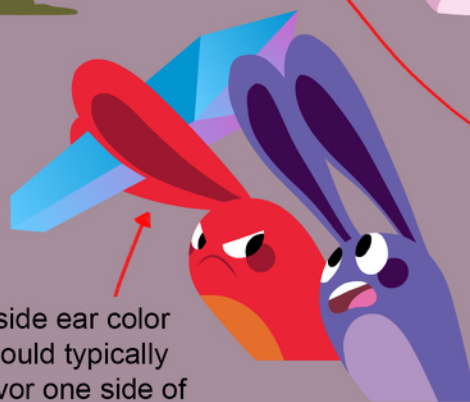
When mouths open wide, it's ok for them to cut into the belly and cheek shapes.



Outlines can be used when needed. If ears are animating, there is no need for a dividing line. But if the ears are in a more held position, you **SHOULD** draw a line.



Inside ear color should typically favor one side of the ear. Not be flat in the middle.



When using outlines, make them the color of the inner ears.



Outlines can be used on the body when needed.

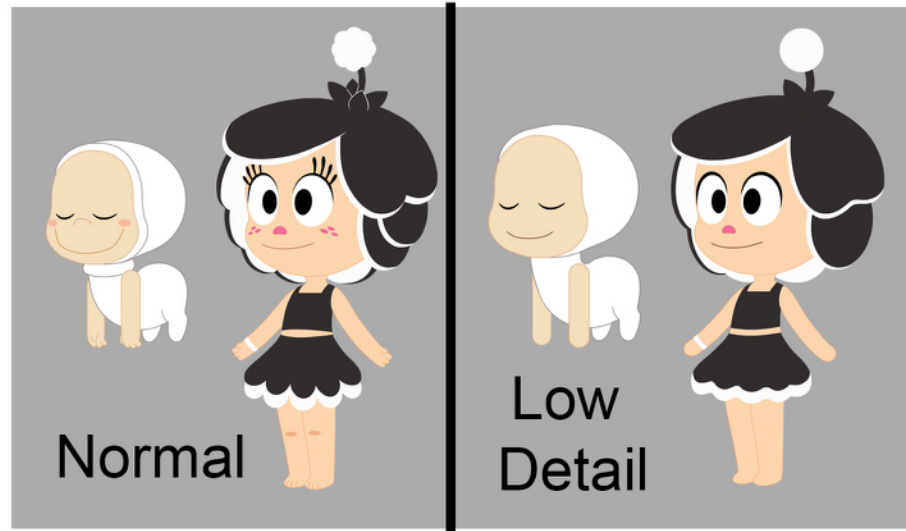


Bottom edges of Hemka bodies are sharp corners. Unless in a foreshortened type of pose.



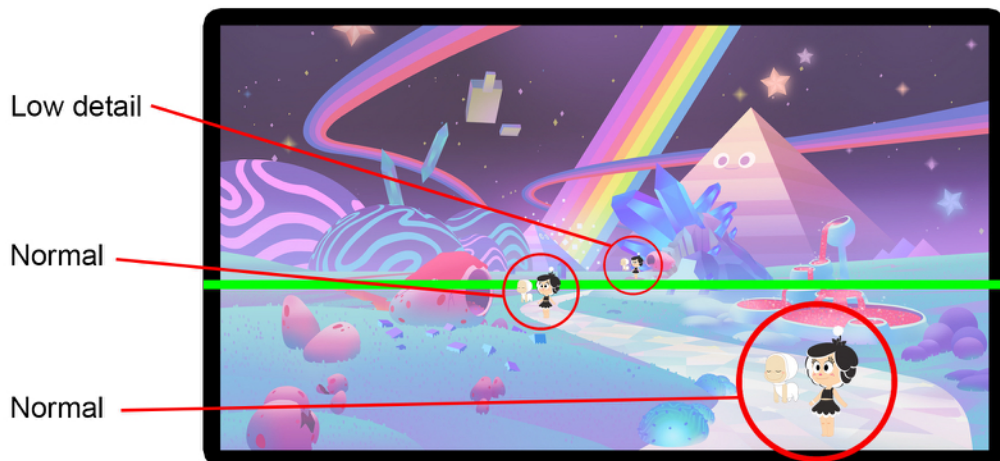
# Production Notes: using low detail

Hanazuki and Little Dreamer have low detail versions of their designs.



Here are some examples of when to use them.  
If your scene is framed like either of these examples,  
here is what you'd do.....

The green line represents an imaginary line where you might  
switch from normal to low detail.



# Production Notes: Little Dreamer

## Some rules about Little Dreamer!

Each time Little Dreamer brings Hanazuki a treasure, he is wearing a different outfit. That means if he brings Hanazuki a treasure 2 times in an episode, he will have 2 outfits in that episode. That outfit will be called out by production.



Here are some outfit examples. Each outfit will have a full turnaround created in Animate.



He NEVER opens his eyes.



He is NOT a baby.

he has a big butt

keep feet and heels rounded

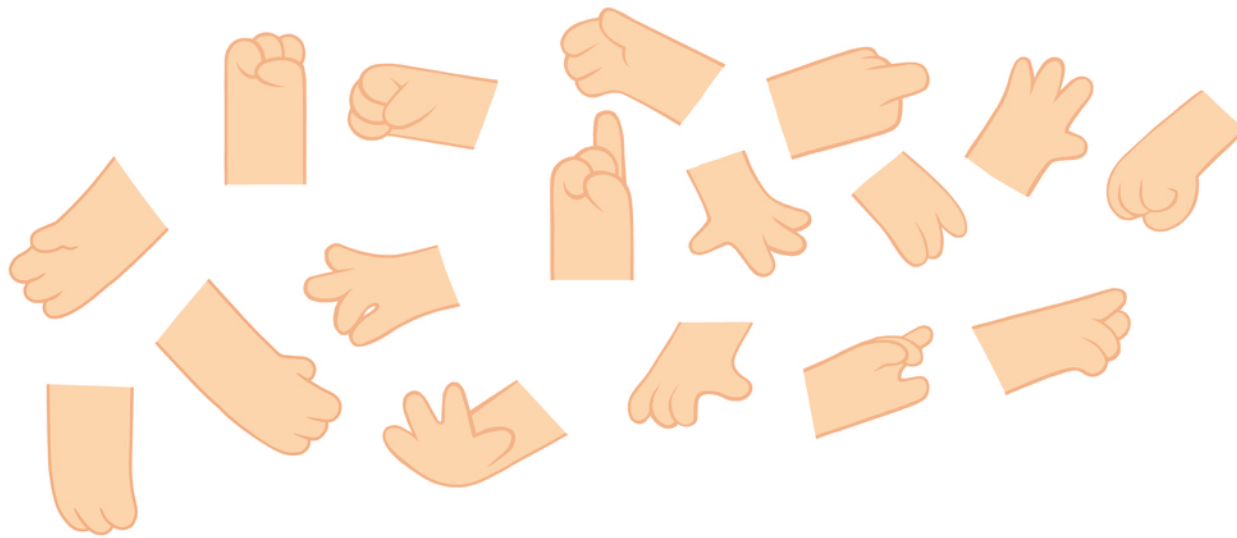
Shoulders always go over his neck ring.

When LD flies back into the sky, sometimes (NOT ALWAYS) he goes rainbow warp speed, leaving a rainbow trail, then a white flash and disappears.





# Production Notes: hands and feet



These hands can be used for  
Hanazuki  
Kurozuki  
Little Dreamer

Note that skin tone changes between  
these characters.  
These exist in an Animate file as well.  
hz000\_ch\_HANDS\_master fla



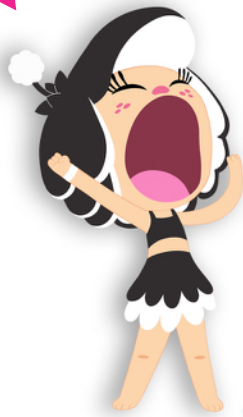
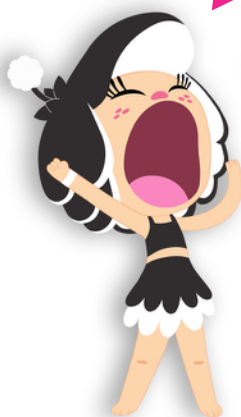
These are examples of Hanazuki feet.

# Production Notes: Hanazuki



Some rules about Hanazuki!

## EYES



yes! ✓

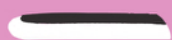
✗ No!

Be careful to not show too much belly.

## HAIR PETALS



Petals are shaped like pancakes. Their edges are **ROUND**, not sharp.

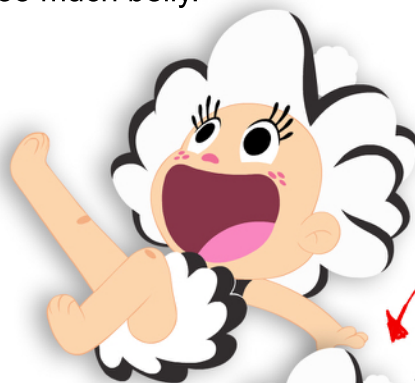


From the side, they would look like this.

Although the petals on her head might look connected, they can move independently.

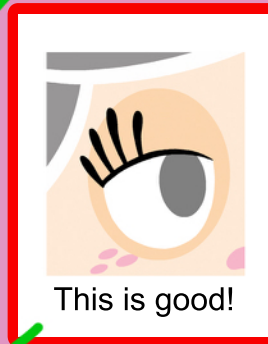
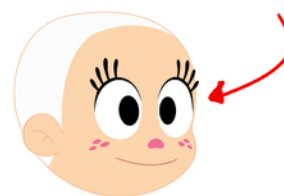


under foot looks like this

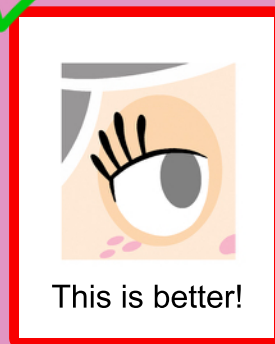


Examples of her skirt and hair flying up.

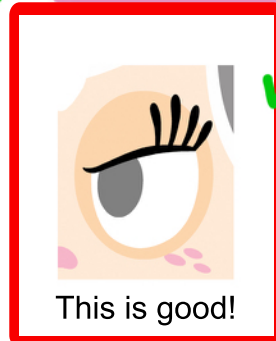
Note that her hairline is completely smooth if her bangs or hair flies up.



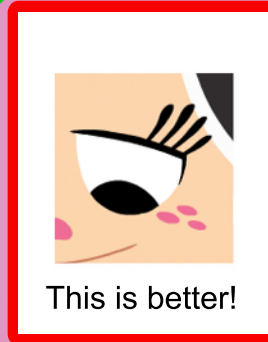
This is good!



This is better!



This is good!



This is better!



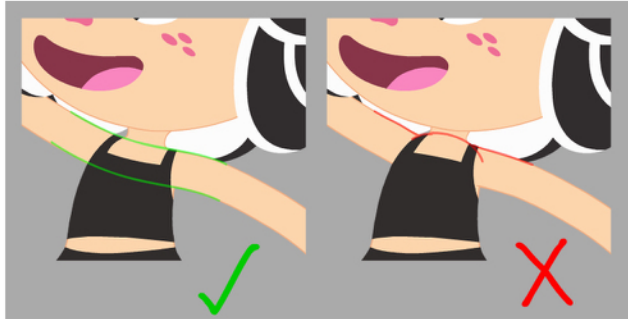
This is incorrect.



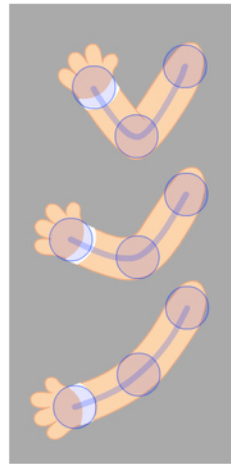
when cheek lifts up into eye white shape, just cut the eyewhite shape. Don't draw a line there.



# Production Notes: Hanazuki cont...



When her arm is raised, her dress should follow her shoulder



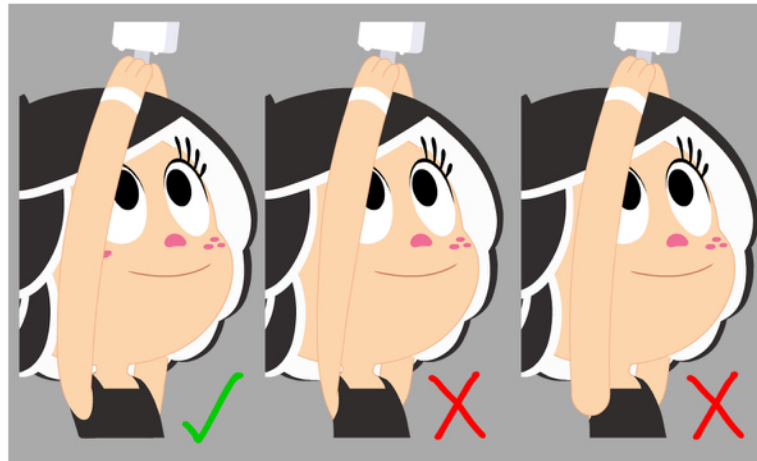
Arm gets soft elbow connection as soon as possible, gets more noodle-like the more extended it is



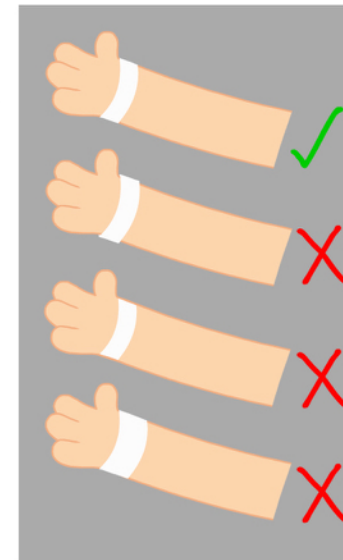
Inner line only appears after arm pinches at an acute angle



When arm is extended downward, shoulder disappears



When arm is reaching upwards, it keeps volume but tapers at the shoulder



HZ's bracelet is flat against her skin and slightly wider than her finger, with no outline.

# Production Notes: Hanazuki cont...



## Some rules about Hanazuki!

### GLOWING RULES

When the colorless treasure begins to glow and pulse, HZ's hair/flower/skirt/bracelet glows the same color as the treasure.

It, however, does not pulse like the treasure.

HZ's eye white color is a different shade than all the other whites on her for easy selection.



### PUPIL TIPS

Pupils look better when you squish them all the way to the edge of the eye.

THESE LOOK BETTER

THAN THESE



APPLIES TO ALL CHARACTERS!

### MOUTH RULES



New, bigger/special mouths can be created when needed. Just keep them on model. Shapes should always be round, no sharp corners.

HZ doesn't typically have teeth in her talking mouths. She has 2 teeth shapes that can be used for certain sounds like "shhh" or the T in "Great!" If lip sync starts looking 'flickery' from using teeth mouths, try to avoid them instead.



ALSO APPLIES TO OTHER CHARACTERS!



NO GROUND SHADOWS UNLESS CALLED OUT SPECIFICALLY

APPLIES TO ALL CHARACTERS!

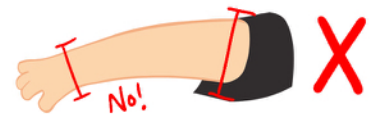


### ARM RULES

HZ's arms do not taper at the wrist.



This arm has too much taper.



Arms should go smoothly into the hand. No pinching at the wrist!



Elbows should stay rounded. Arms don't taper. Arms go smoothly into wrist.



Arms should go smoothly into the hand. No pinching at the wrist!



Keep elbows round! Never pointed. Never too sharp of a corner.

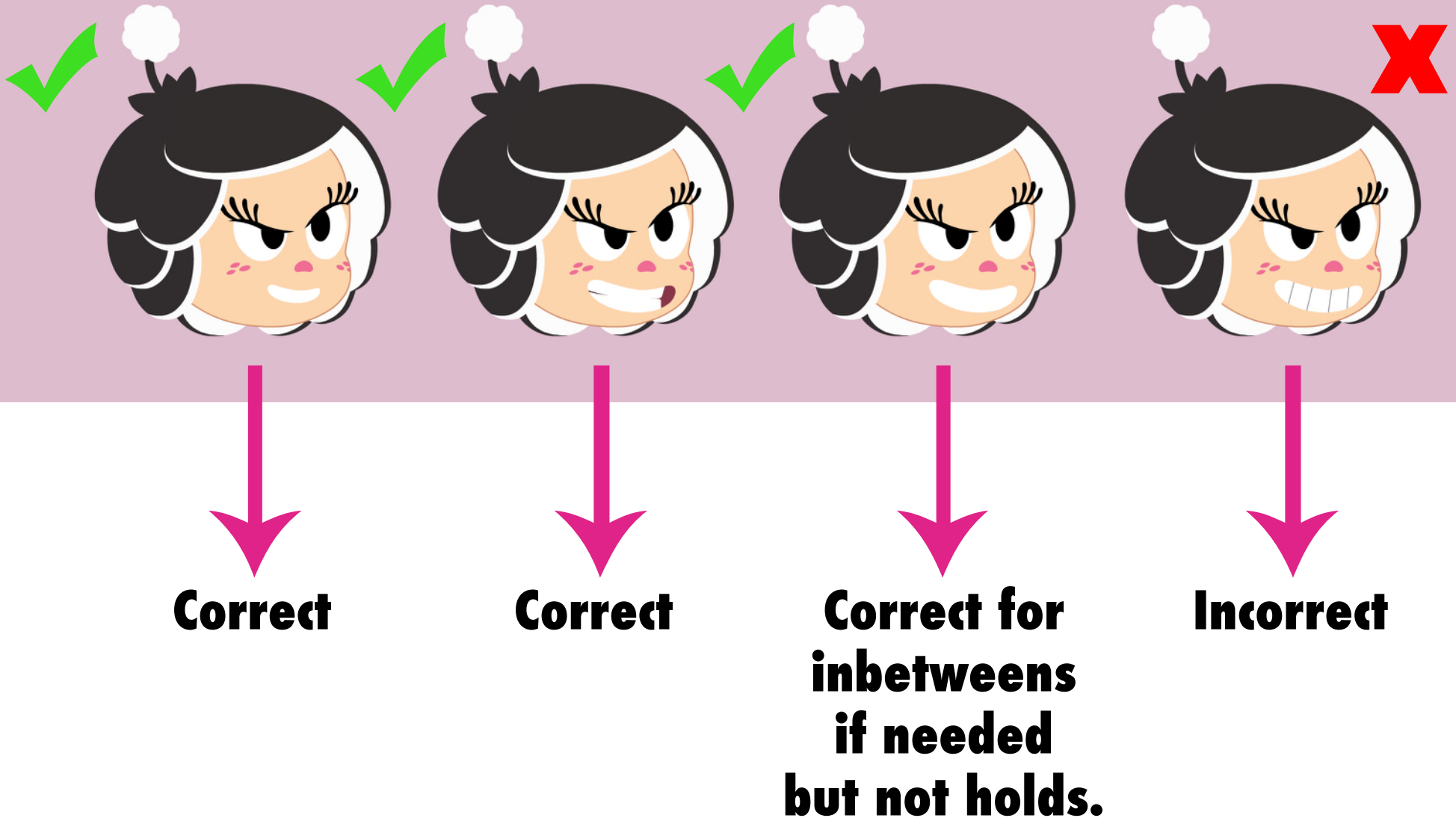


If hair is blowing or puffed out, just enough to see the tiniest bit of ear, it's better to just delete the ear.



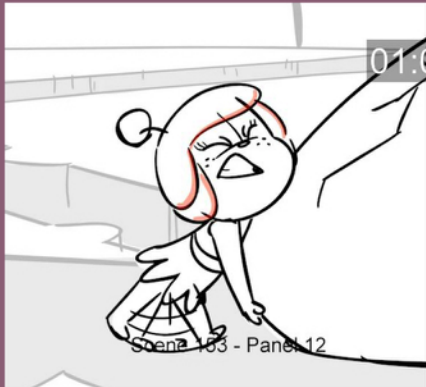
# Production Notes: Closed teeth

\*This applies to all characters.

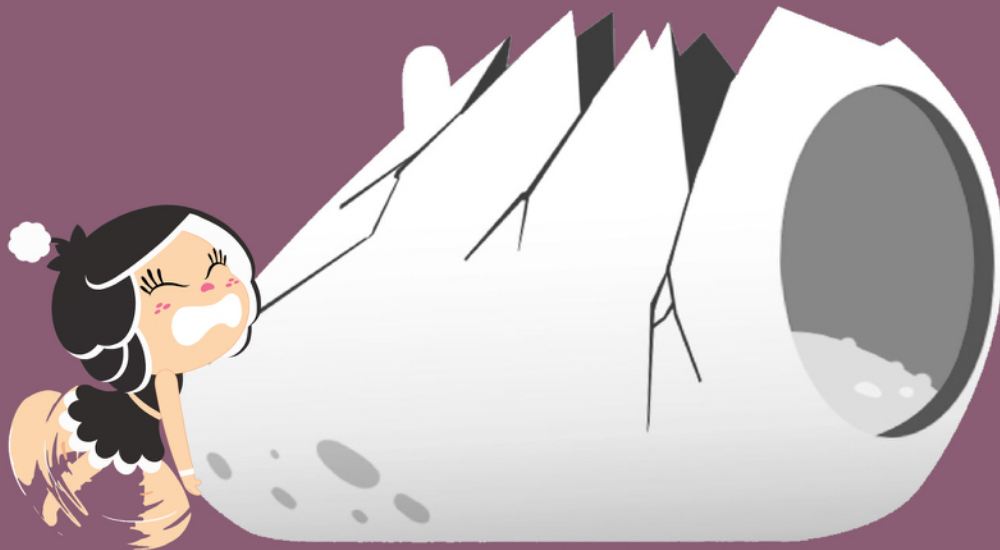
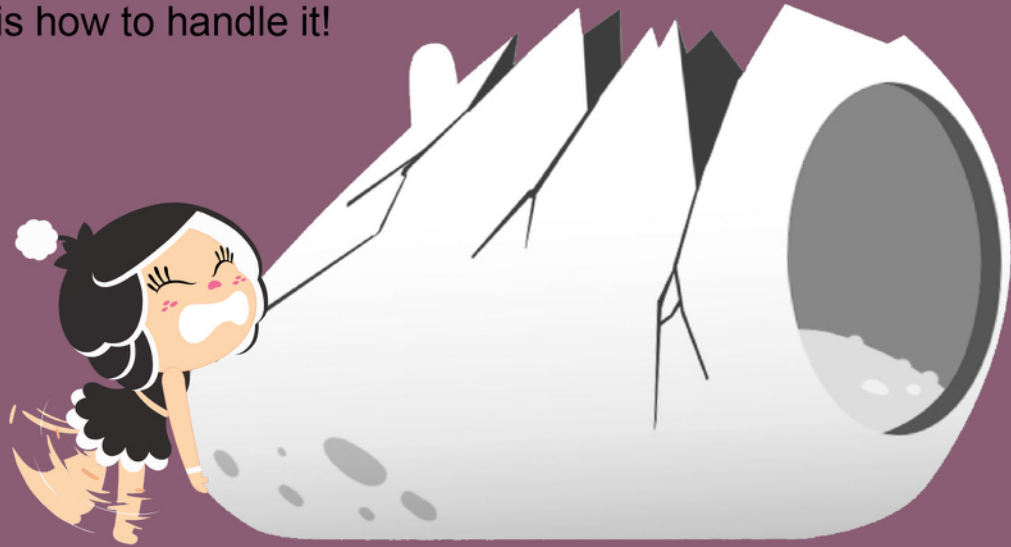


# Production Notes: Blurs/smears

Sometimes you'll need to do a blur drawing when something is moving fast.  
Here is how to handle it!



In this board panel, HZ is trying to lift Red's house and her legs are sliding out from under her as she takes fast steps.





# Production Notes: Goop



The “water” of HZ’s moon is GOOP.

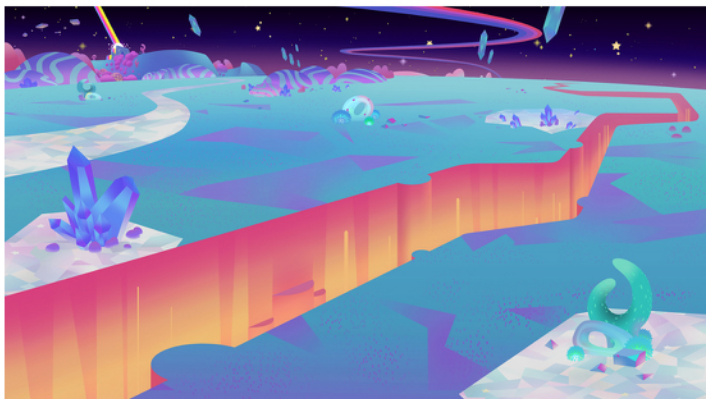
The source of this goop is the rainbows you see coming from the sky. So in the hemka hangout for instance, the rainbow comes from the sky, then creates a goop cascade that falls like water down the rock formations, creating a pool at the bottom.



The goop can also be seen coming up from the ground like a spring. One example of that is the fountain near red hemka’s house.



**SPECIAL NOTE!** If a Hemka dips his ears in the rainbow goop, he will come out with only **ONE COLOR** on his ears. He could dip them in again and come back out with a **DIFFERENT** color. But there will never be rainbow goop on the hemkas. It’s too complicated to animate.

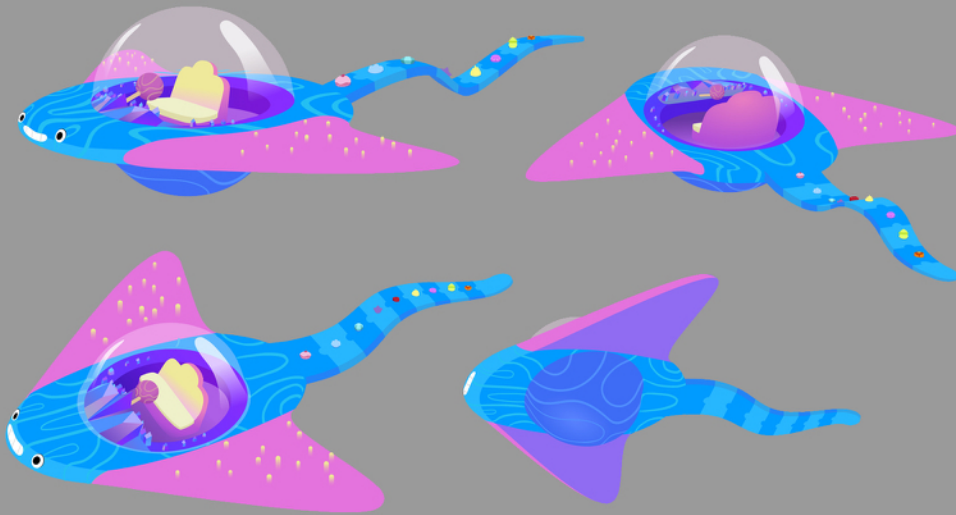


The sky rainbows are also the source of the lava at the bottom of the chasms and volcano. This “goop” stays orange/red all the time.

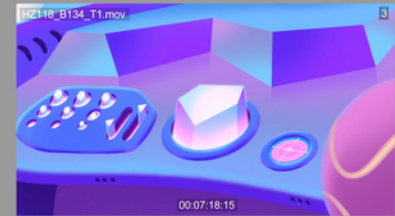
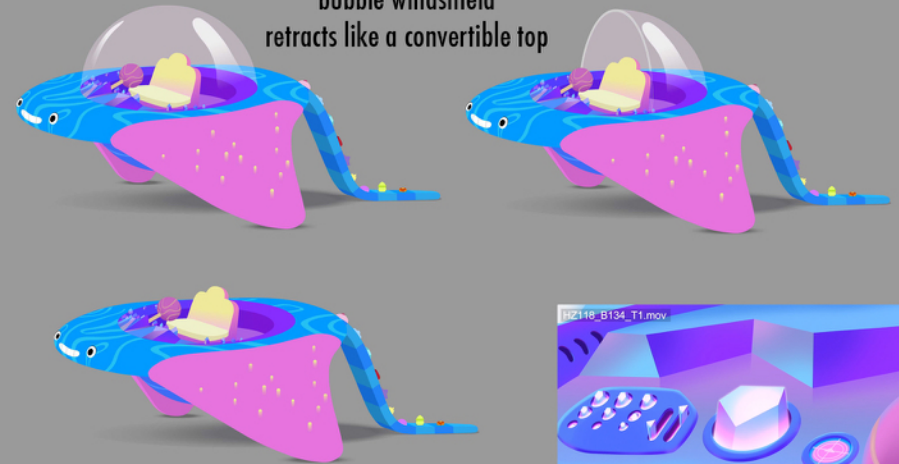


# Production Notes: Spaceships and Vehicles

## Hanazuki's ship

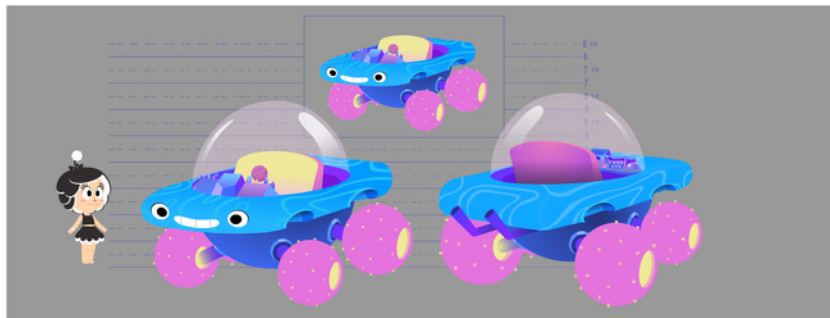


bubble windshield  
retracts like a convertible top



interior console

When in motion, the ship windshield bubble should have an animated highlight cycle. This already exists in a flash file for reuse.



HZ's ship can transform into this moonbuggy.



Kiazuki has a ship just like HZ's, but bigger and colored differently.

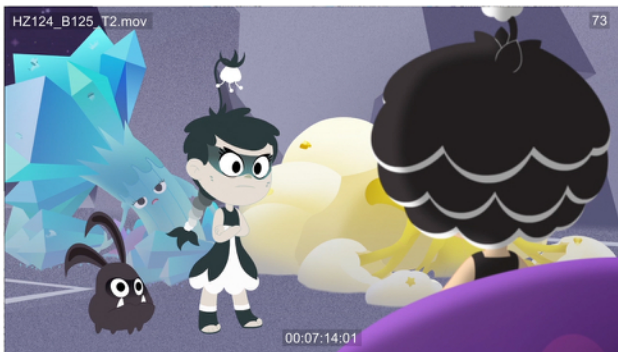


# Production Notes: Offset Shadows

## A general rule for composite:

Add an offset shadow and slight blur to any character(s) or objects in the foreground when the focus is on the midground. Usually this will be conveyed in the board, but if not, still assume there should be an offset shadow and blur.

## For example:

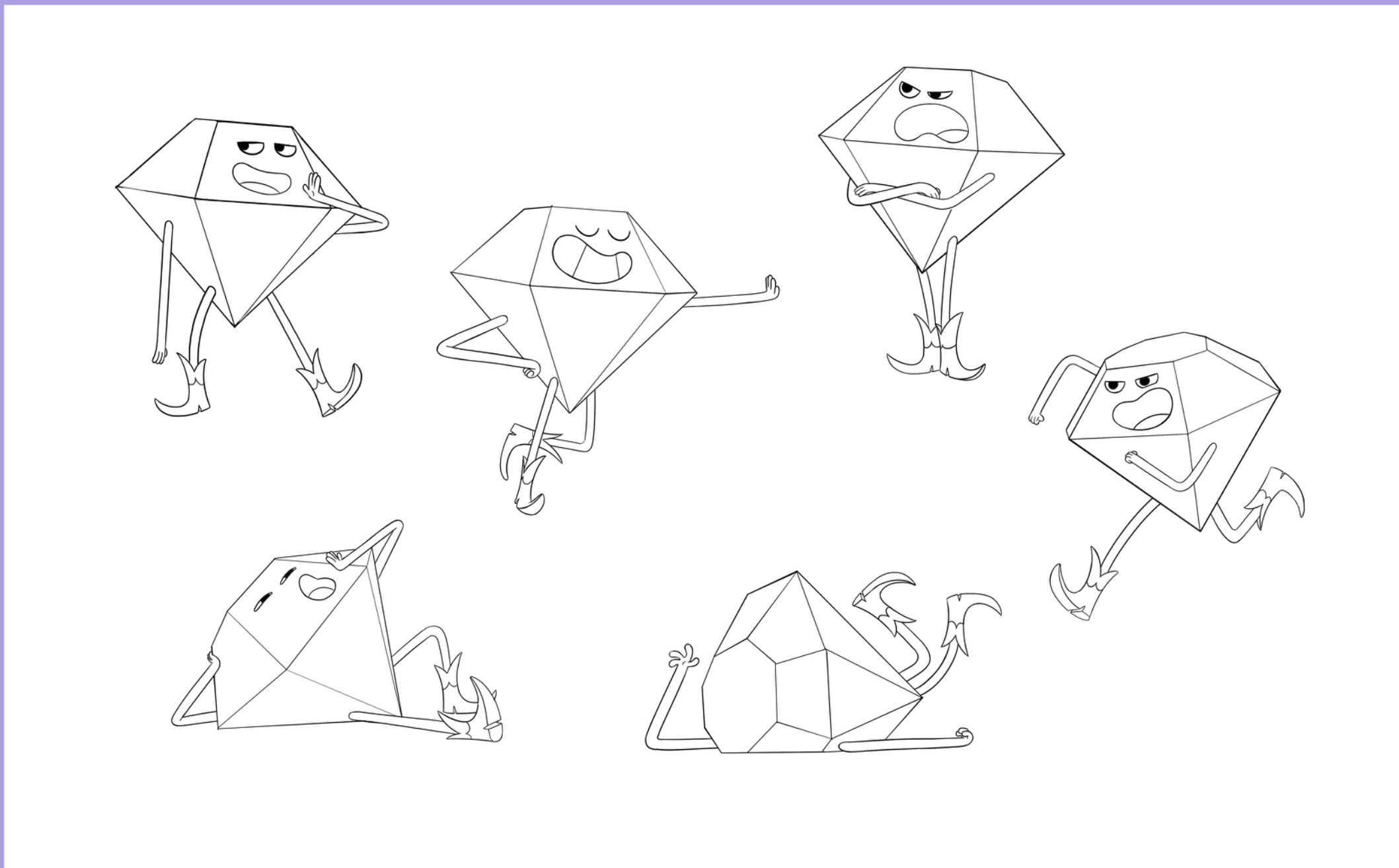
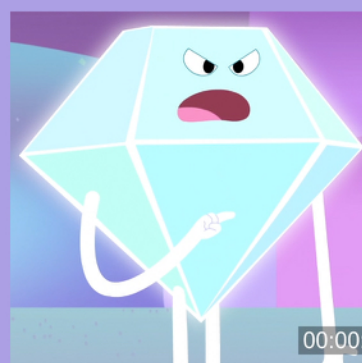
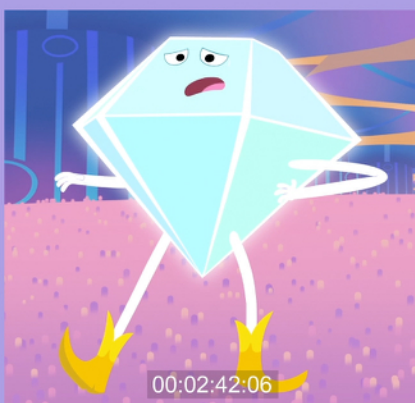
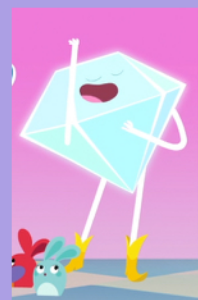
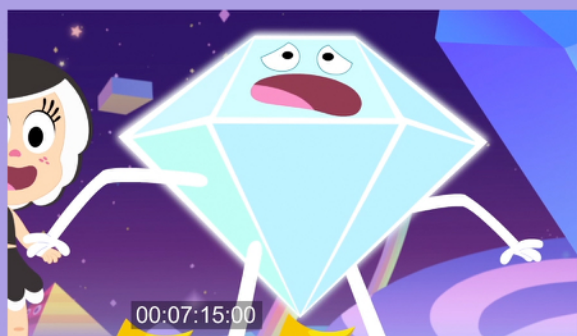
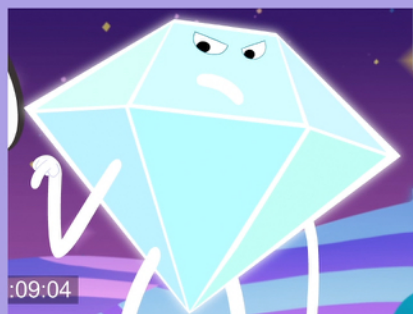
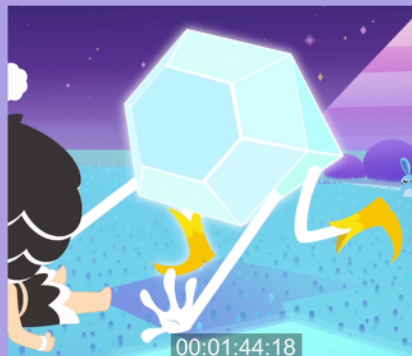
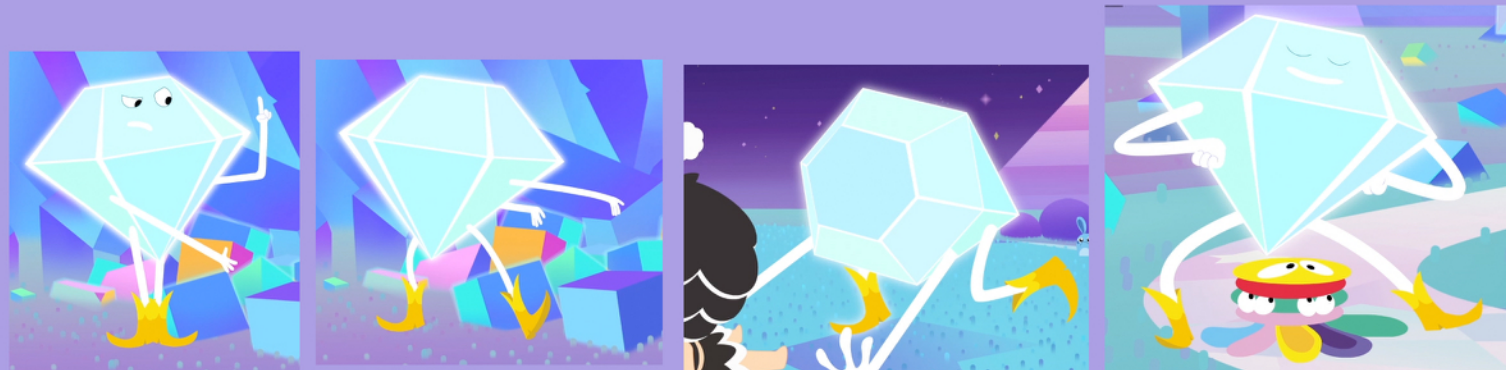


This one was not conveyed in the board, but the composer knew to add it anyway.



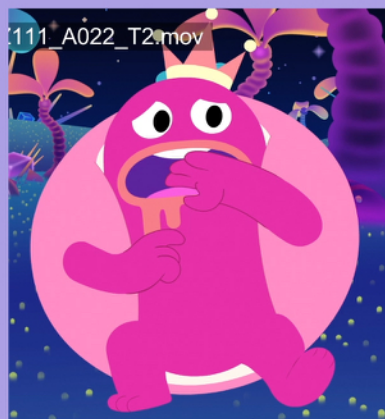
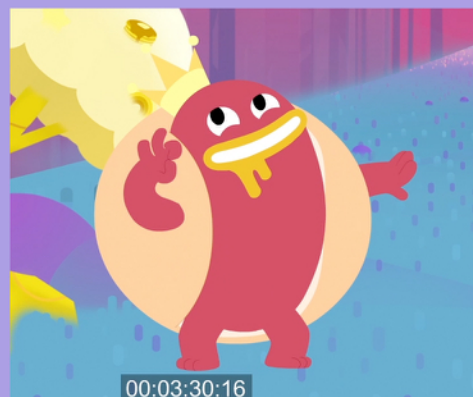
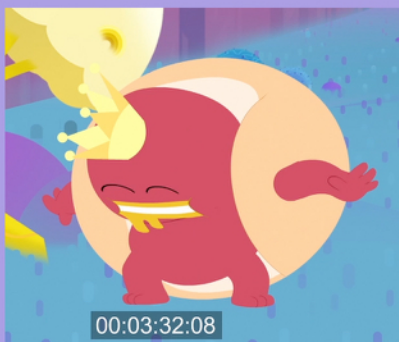
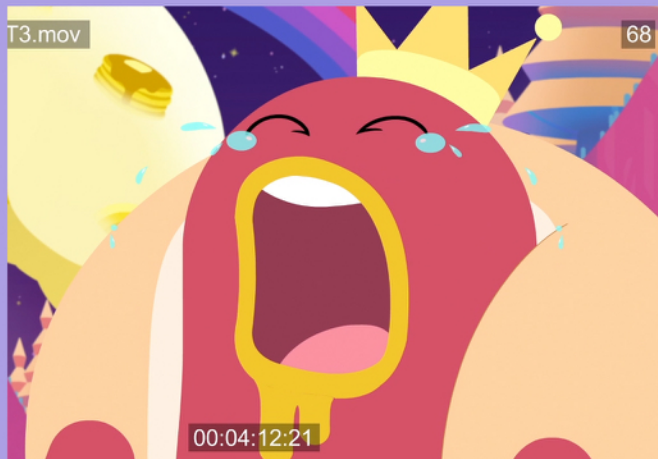
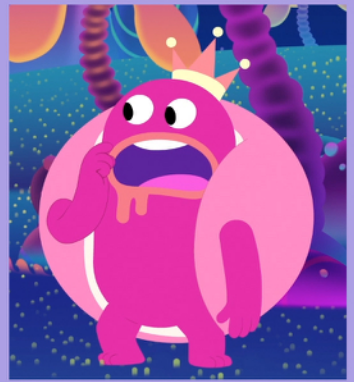
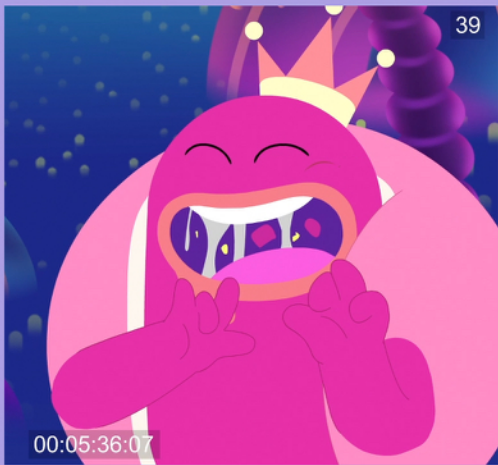


# DAZZLESSENce Jones

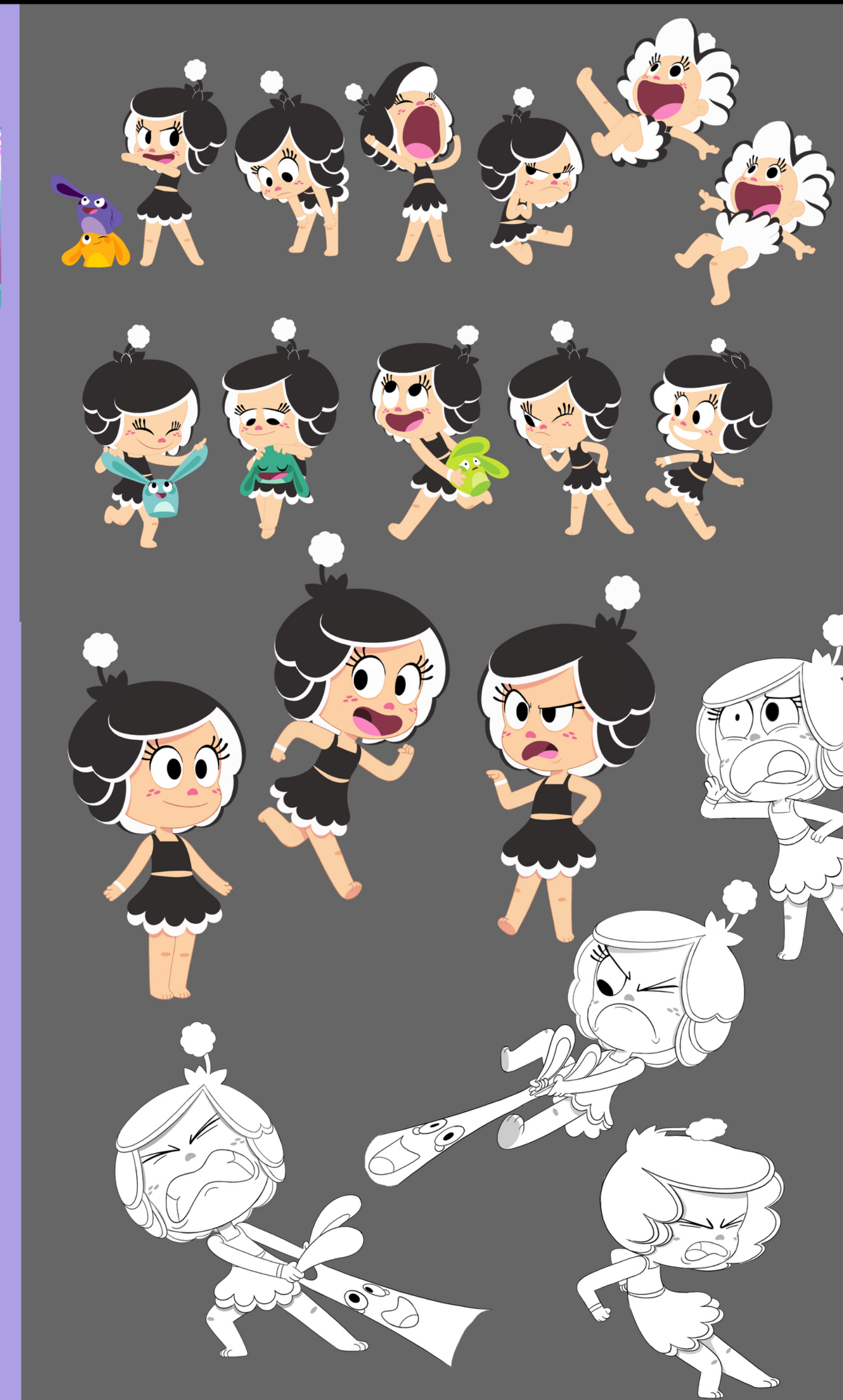




# DOUGHY BUNNINGTON

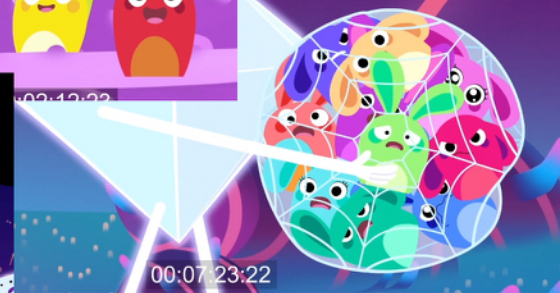
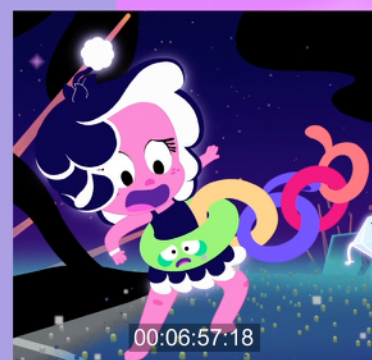
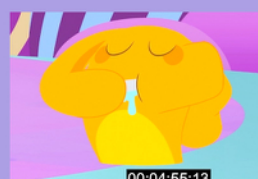
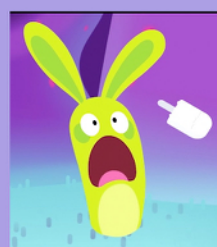




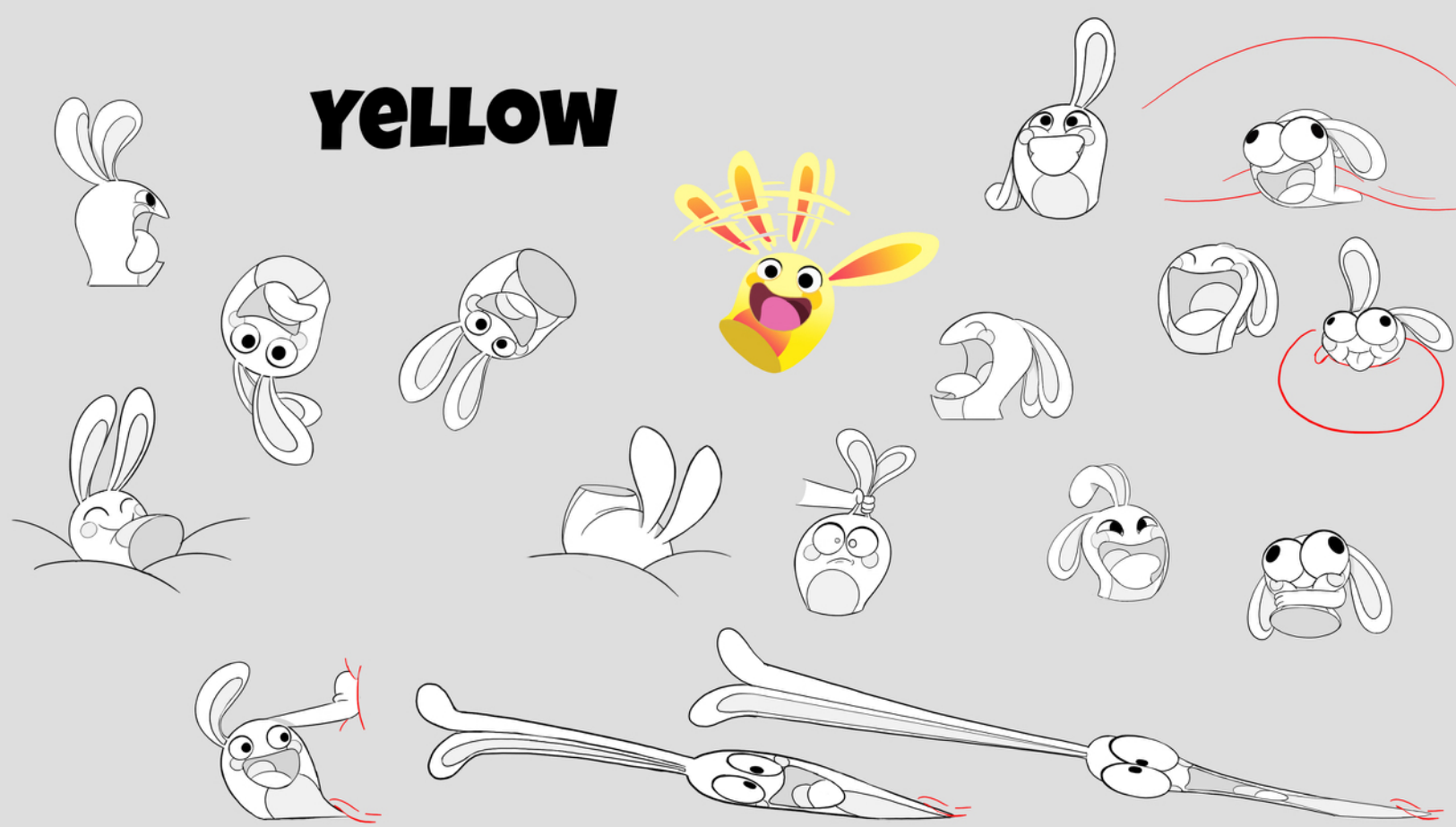




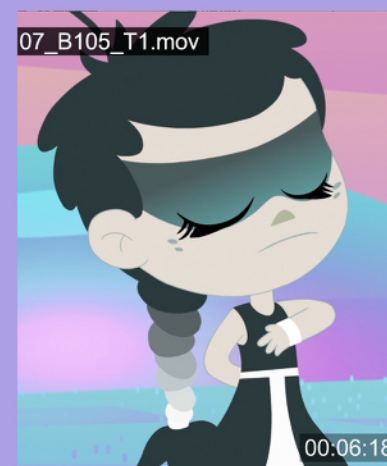
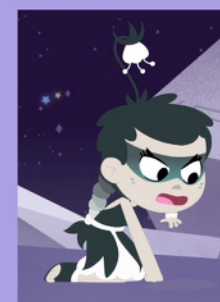
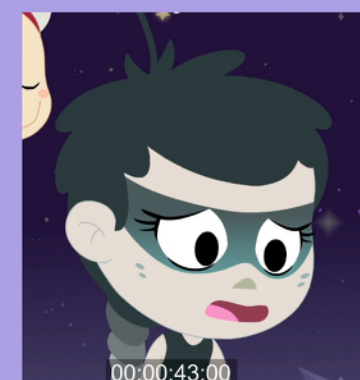
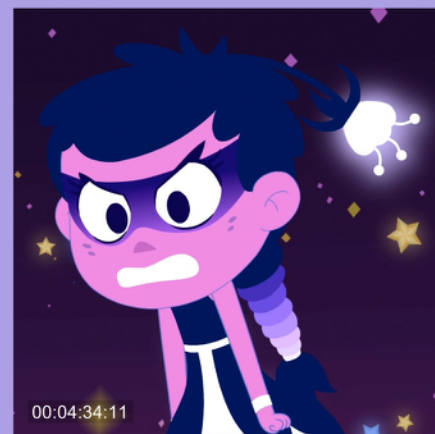
## LAVENDER



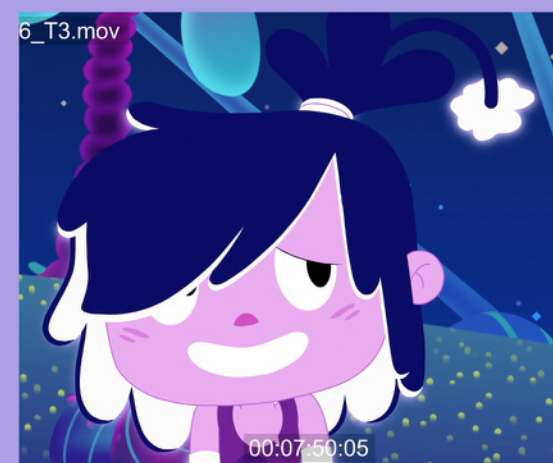
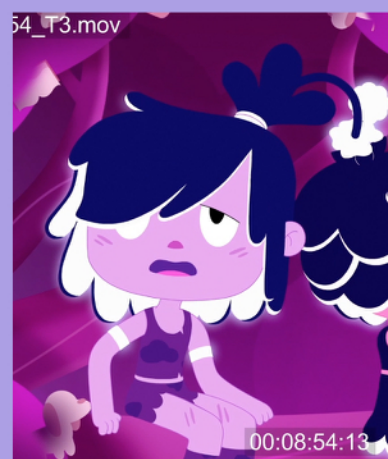
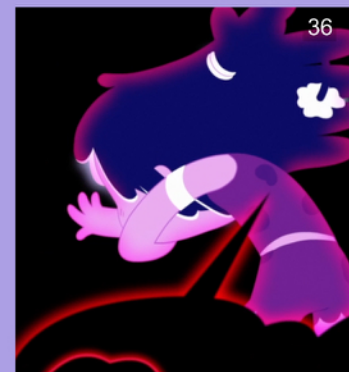
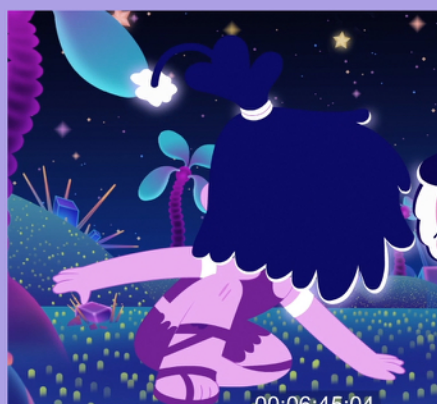
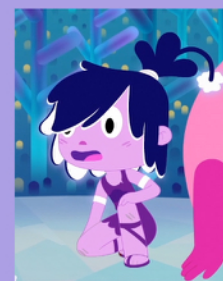
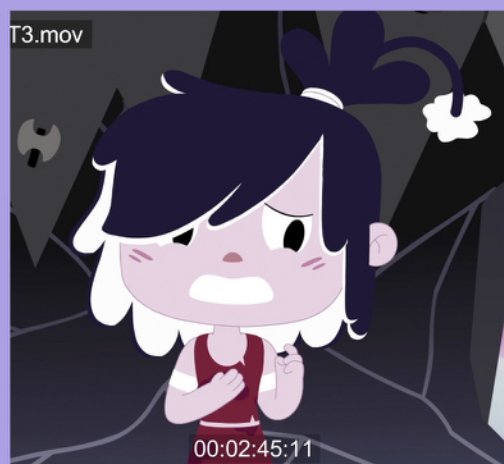
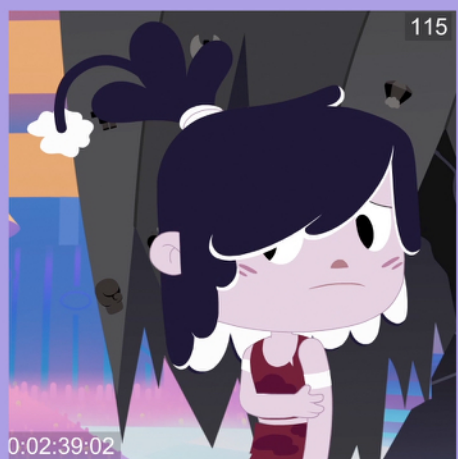
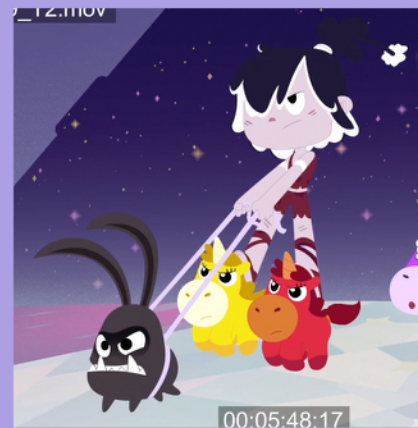
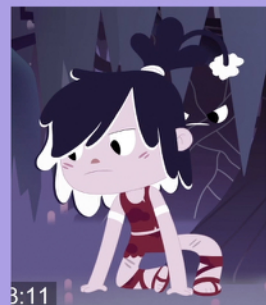
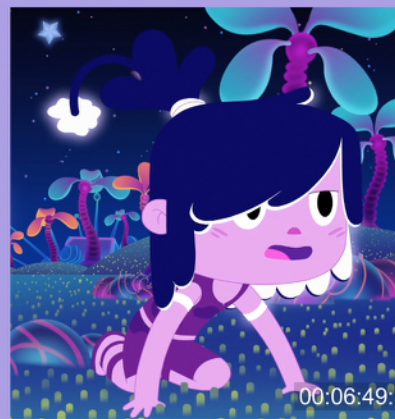
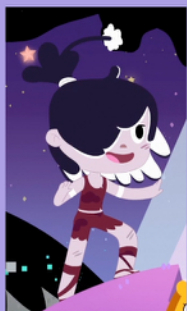
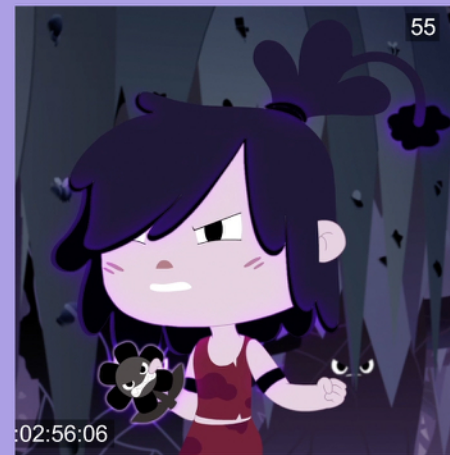
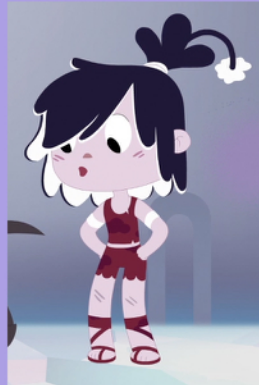
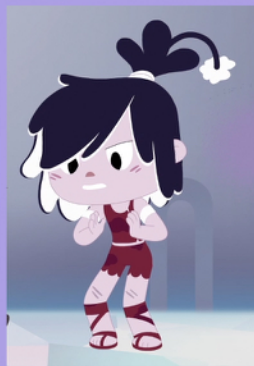
## YELLOW







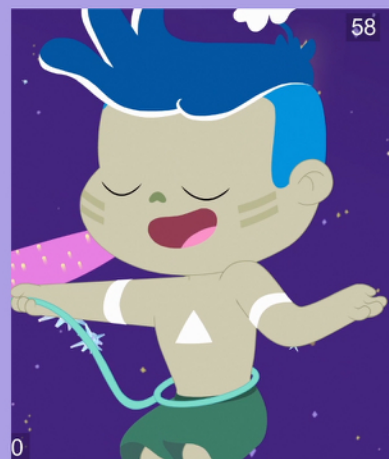
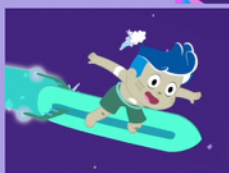






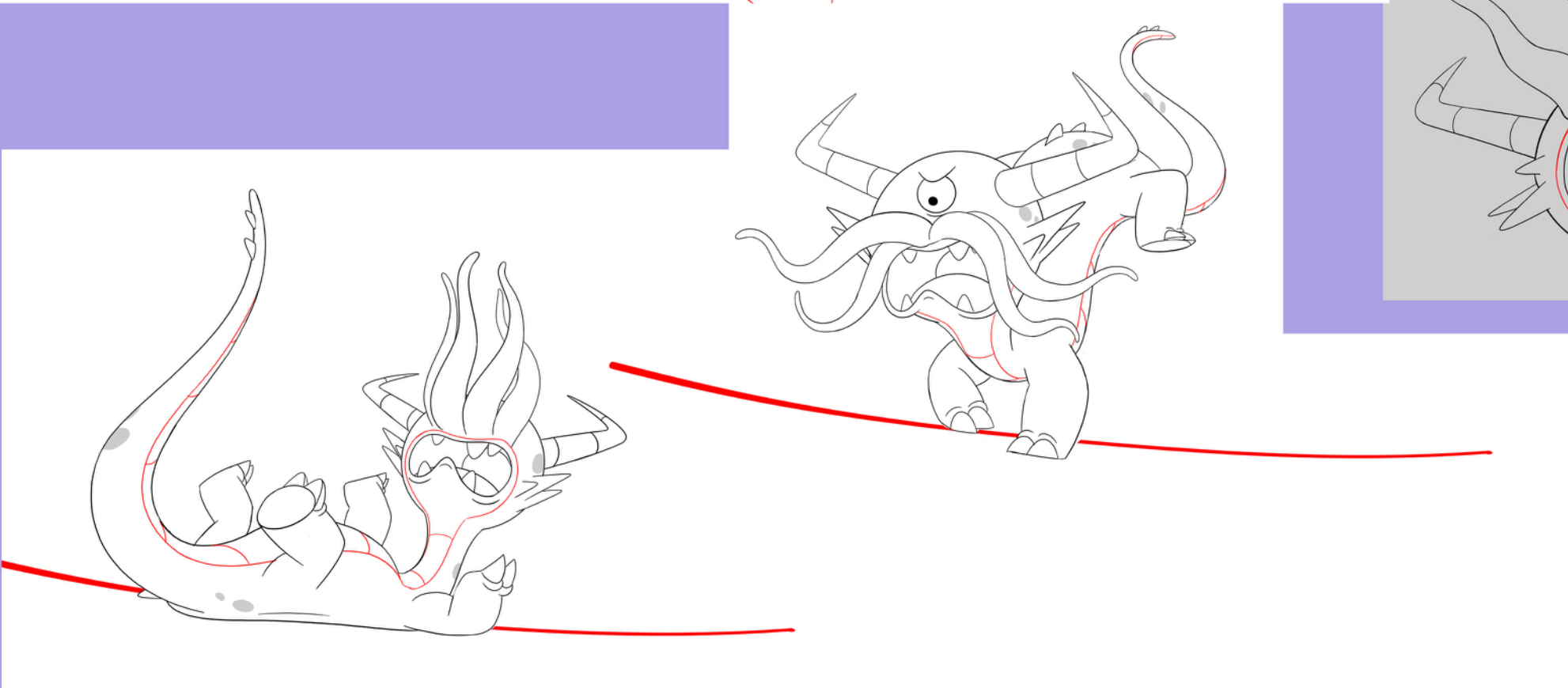
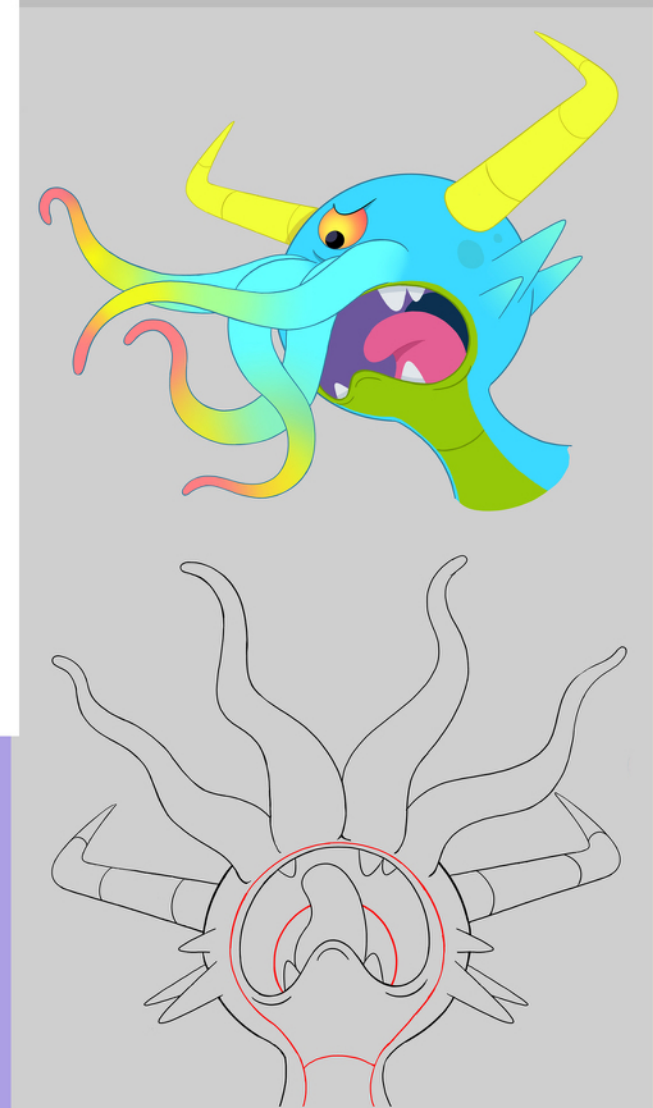
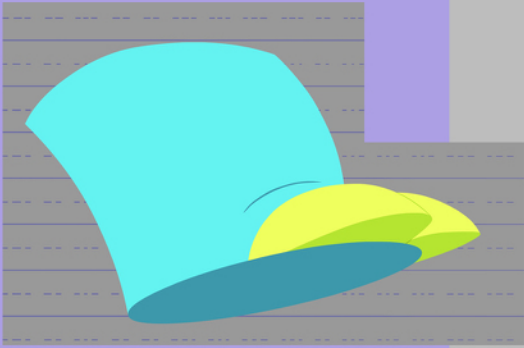






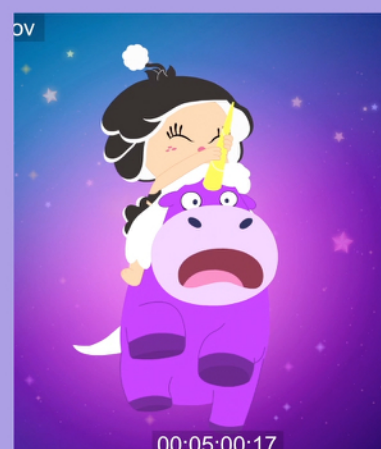
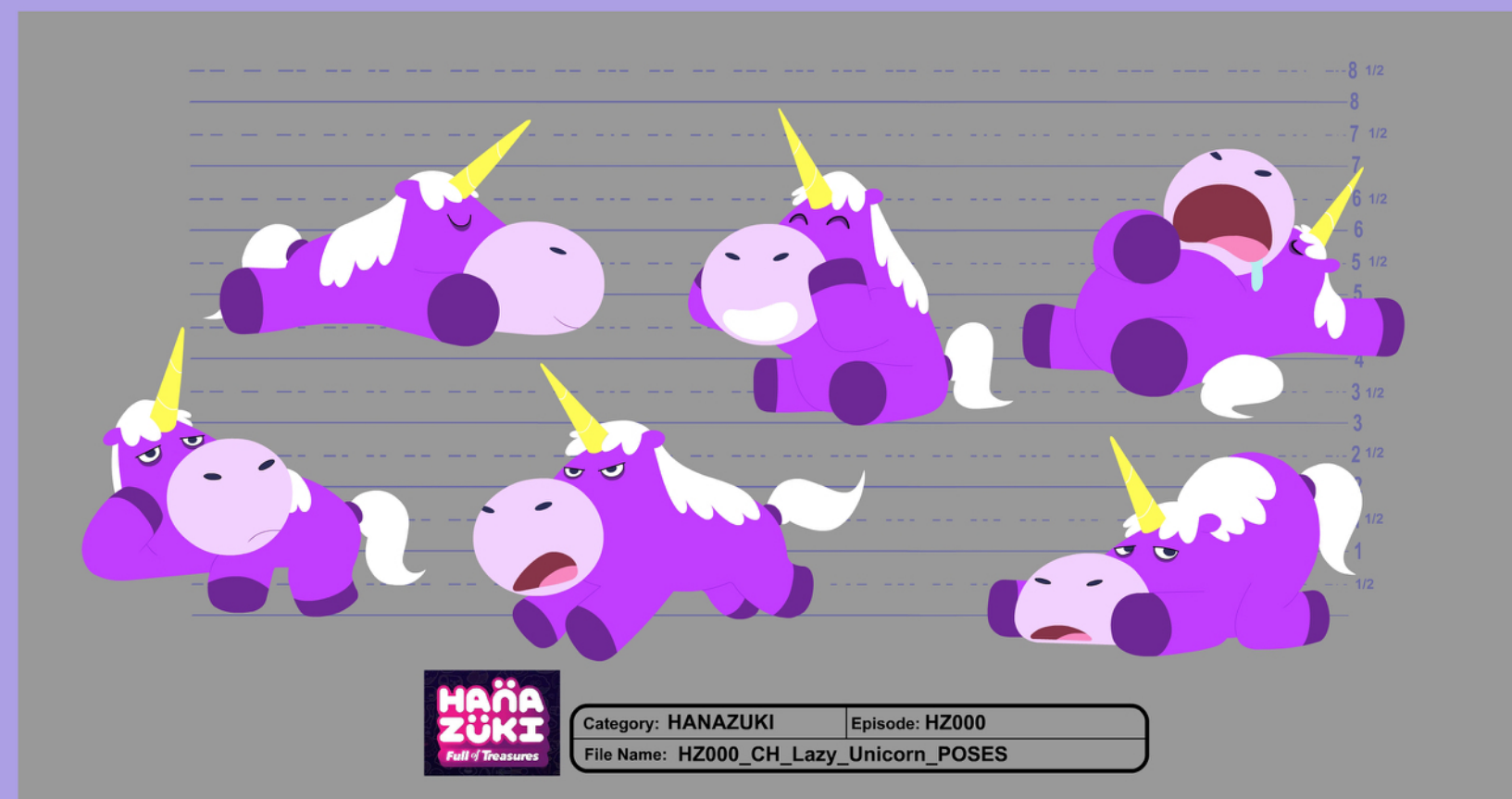
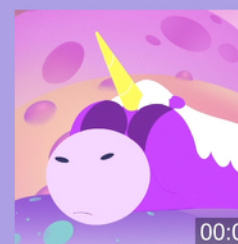
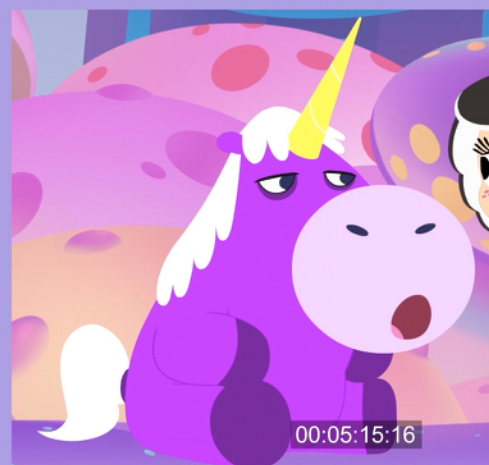
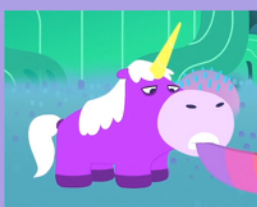


# MAZZADRIL





# SLEEPY UNICORN



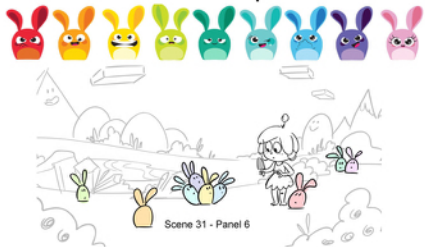


# Production Notes: storyboards

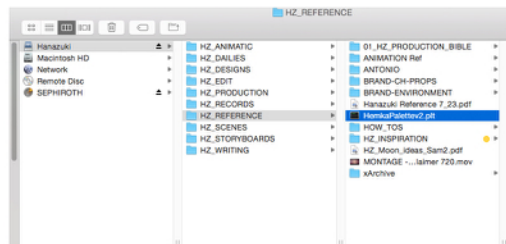
A few rules and things to think about while boarding on Hanazuki

**1. Hemkas need to be color coded in every panel so the animators don't get them mixed up.**

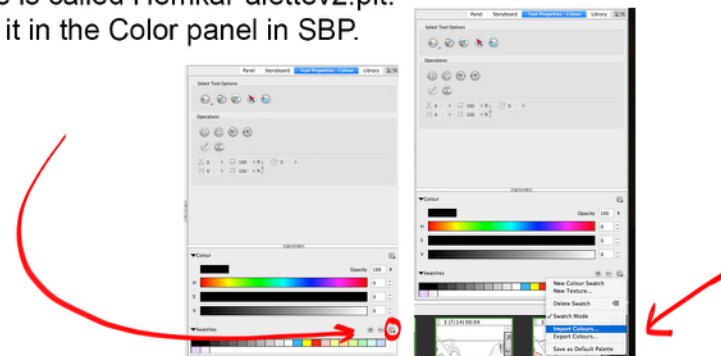
A stock SB Pro color palette can be imported with the colors we are using. This can be found on the server in HZ\_REFERENCE.



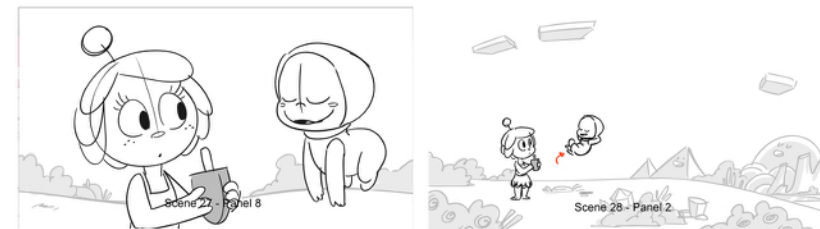
This is a good example of a panel using the palette.



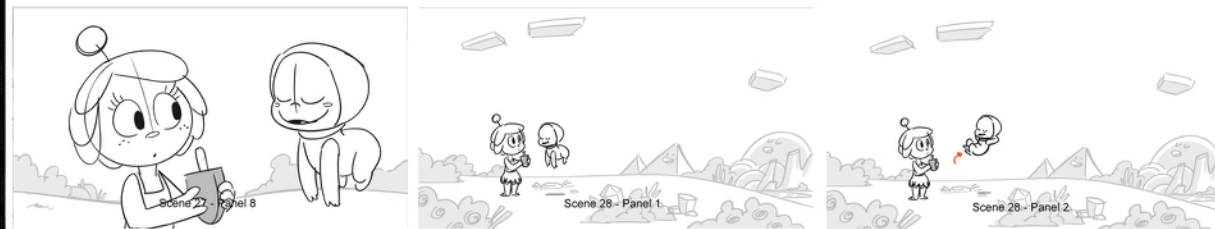
The file is called HemkaPalettev2.plt.  
Import it in the Color panel in SBP.



**2. Board poses must hook up between shots. Here is an example:**



Scene 27 to Scene 28 do not hook up here.  
If the animator follows your board, Little Dreamer will jump cut to his 2nd pose instead of animating into it.



This is better. Now it is clear that Little Dreamer changes into his second pose in Scene 28.

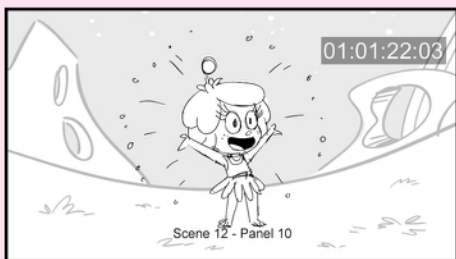


# Production Notes: storyboards cont..

## A few rules and things to think about while boarding on Hanazuki

### 10. Make sure backgrounds are perfectly explained for the overseas team.

The overseas team will recreate EXACTLY what the background looks like in your storyboard panel. So you need to use actual background keys, or assets from our background library. If you need to add assets to an existing bg (like a foreground bush for example), that bush needs to exist somewhere in the key bg for that sequence.



This bg is incorrect because those mountain shapes don't exist in any bg created. Overseas will therefore, copy them straight off of your panel.



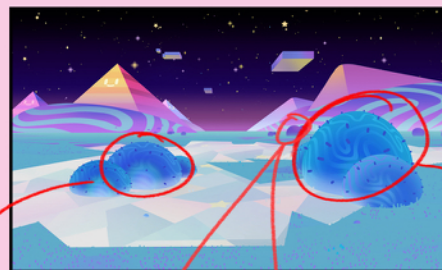
Here is the finished bg that should be used in this shot. Its filename is hz101\_bg\_hanazuki\_birth\_place.



Now the scene is correct. You can also trace the elements for a simple b&w version in SBP if you prefer.



Let's say that you want to add a foreground element to this shot.



Take elements from the key bg, trace them in SBP and place them where you like in your scene.



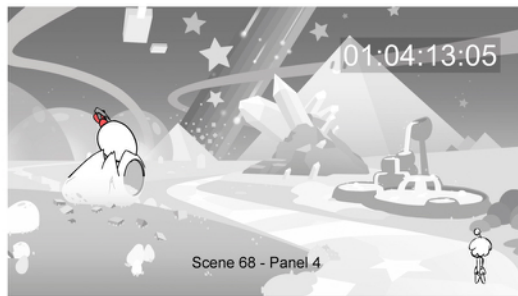
Mark in the panel "notes" section what bg key you stole those elements from, so overseas can find them easily. So this one would say "extra bushes from hz101\_bg\_hanazuki\_birth\_place."



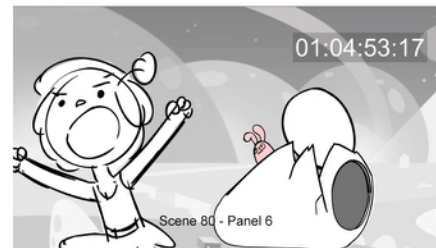
# Production Notes: storyboards cont..

A few rules and things to think about while boarding on Hanazuki

3. You must use the bg layout key in the first panel of your sequence (or the first wide shot of your sequence).



Use it for cut ins of the same angle.

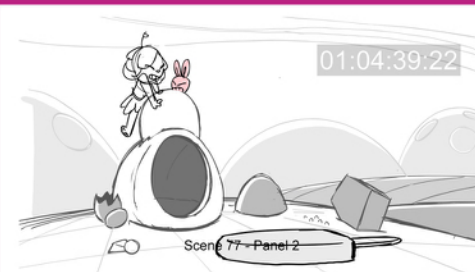


When you need a new angle of that bg, draw it with as much detail as possible. Make sure elements from the key are visible in your new angle.



★ Try to keep new bgs to a minimum as much as possible.

4. Use crazy angles sparingly. Up/down perspective should only be used when necessary.



This scene doesn't really require this subtle upshot. It would be better to have this horizon line more eye level so the characters will not need special angles drawn.



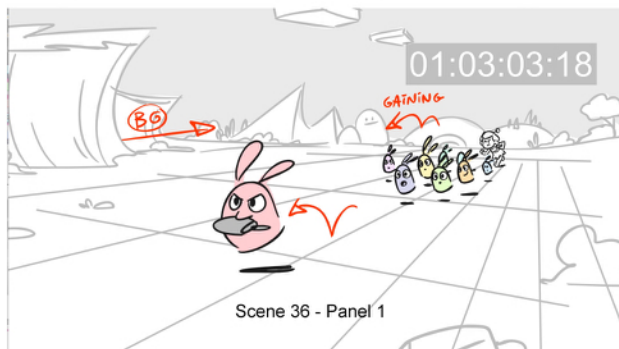
This scene, however, NEEDS the crazy angle to show the danger happening in the sequence.



# Production Notes: storyboards cont..

A few rules and things to think about while boarding on Hanazuki

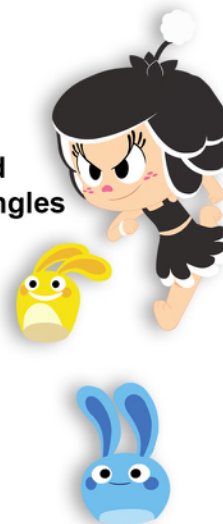
## 6. Be practical with full body running or walking shots.



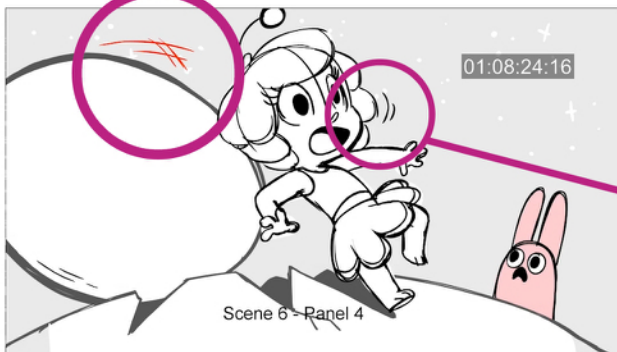
A shot like this with 9 running characters should be used as sparingly as possible. Also pay attention to the angle and perspective of the run or walk you need in your shot. It is ALWAYS best to use an angle that already exists in animation (like the image at right). Profile walks and runs are always best. Otherwise cropping in to hide the feet will at least help the animators somewhat. Hemkas are easier to animate so you can be less careful with their runs and walks. This mostly just applies to characters with legs.



Use existing run cycles instead of creating new angles if you can.



## 7. Do not use motion lines in your board drawings.



Please avoid drawing small lines to indicate movement on characters, props, bgs, etc. The animators will be confused if they should actually draw those as effects.

**NO!**

## 8. In Storyboard Pro, use the camera tool to do all camera moves.

All panels should be drawn at the widest camera angle needed for the scene. Draw all the panels you need for the scene this way, THEN add the camera effects with the camera tool. Never move bg/fg elements in your panels to recreate the effect of a camera move. This will screw things up for the editor!



# Production Notes: storyboards cont..

A few rules and things to think about while boarding on Hanazuki

11. Add dialogue to each panel when it occurs. For example:

## CORRECT!

Each line of dialogue is written into the panel in which it occurs.

## INCORRECT!

Each line of dialogue is written into only the first panel.

 <p>Panel 108: Hanazuki character standing on a planet surface, looking up with arms raised.</p>	<p>HZ: I'm here!</p>
 <p>Panel 131: Hanazuki character looking confused, with a red arrow pointing to her head.</p>	<p>HZ: What's going on?</p>
 <p>Panel 148: Hanazuki character looking surprised, with a red arrow pointing to her mouth.</p>	<p>HZ: What's happening?</p>



# Production Notes: storyboards cont..

A few rules and things to think about while boarding on Hanazuki

## 9. Stay on model when drawing new mouths.

First, be sure to look closely at the .fla files of the main characters. Click inside their mouth symbols to see their basic mouth shapes. In boarding, you can always create bigger mouths or funny mouths, etc, BUT they should always be on model if you do so. The overseas team will copy your new mouth shapes exactly, so they must look nice and in the style of the show.



In this example, the mouth isn't quite on model. Mouths should never have points on one side, etc.



This is better.



Or this.



## 10. Be clear with hemka mouth and belly lines.



In this drawing, it is unclear whether that is the blue hemka's belly line or his mouth.



This is much more clear and won't confuse the animators.



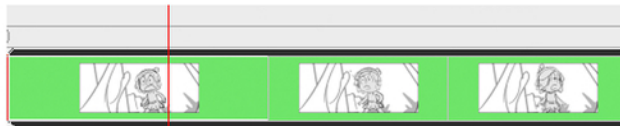
# SB Revisions: Exporting for Edit

On Hanazuki, the Board Revisionists export each revised scene for the Editor.

**\*\* Please follow these guidelines so that everyone can keep track of the revisions' progress. \*\***

**\*\*\*\* Even if you only change 2 panels out of 5, please export the ENTIRE SCENE for the Editor. \*\*\*\***

## 1. Scene revision is APPROVED by Directors.

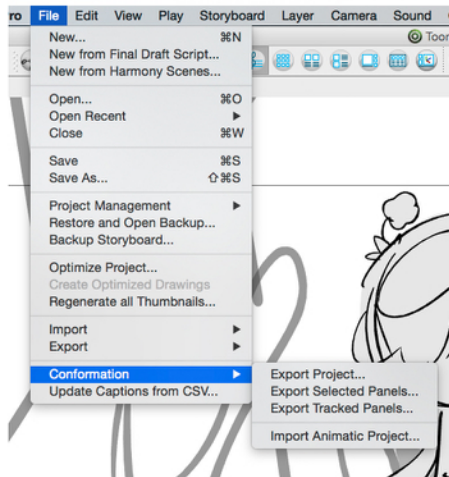


Note	Hit By
Might need to clarify the red trees. Maybe match them up to 126 Act 3's LOs.	TR
change HZ hand to be resting on Red	
lose all petals. Have DB gesture out and away with (his) left arm at the end to H/U to next scene. Match to revised BG LO	

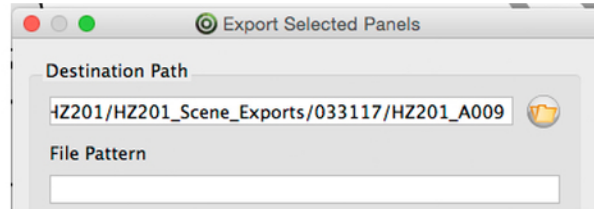
Highlight **green** your SBP panels AND the corresponding note on the Revisions Log!

## 2. Revisionist then EXPORTS the Scene panels for Edit.

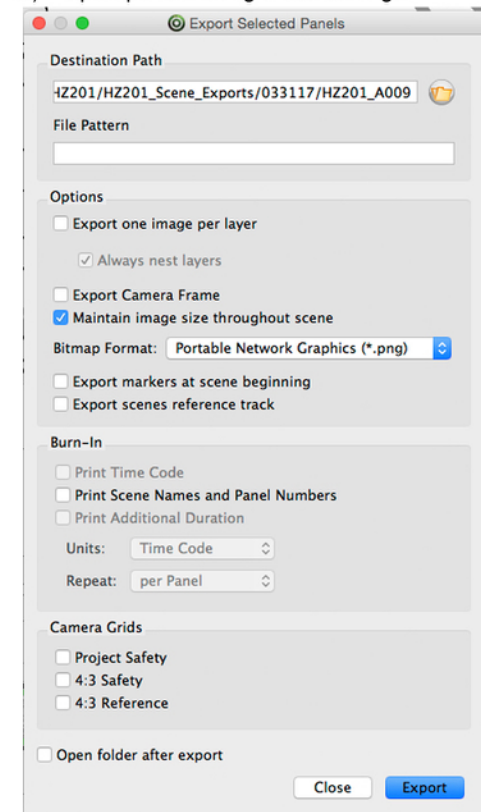
A) Select the approved scene panels on the timeline and then **Conformation --> Export Selected Panels.**



B) Create a new folder designation for the export. Name it the scene number. For example, **HZ201\_A009.**



C) Export panels using these settings:



## 3. IF a Scene requires an MOV export:

A) Highlight **blue** your SBP panels AND the corresponding note on the Revisions Log!

B) Go to **File --> Export --> Movie** and make a new folder with the scene name like above.

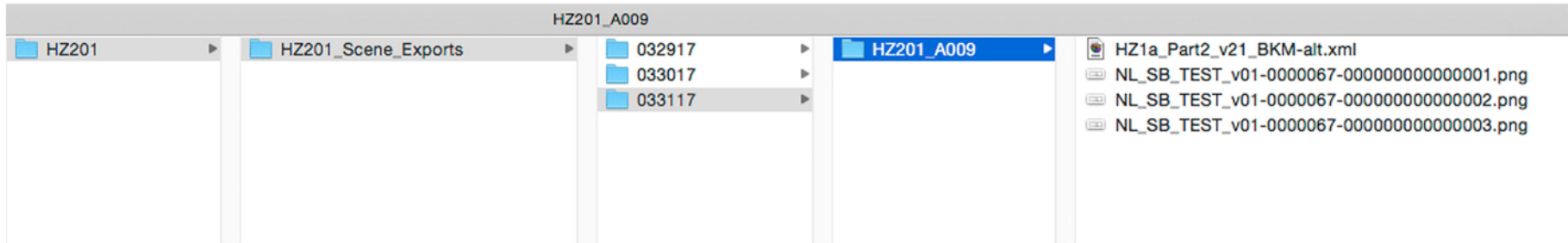
C) Export the selected scene at Full Size.



# SB Revisions: Exporting for Edit

## 4. Revisionist places exported folder on the server.

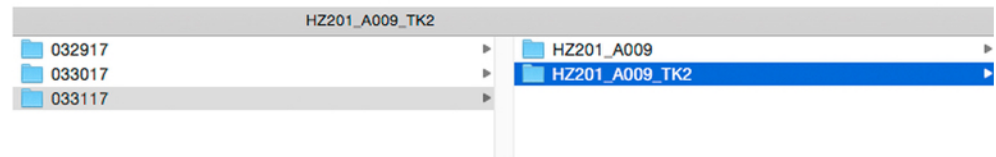
A) Place the exported folder in the **CURRENT DATE** folder inside the **SCENE EXPORTS** folder of the episode on the server.



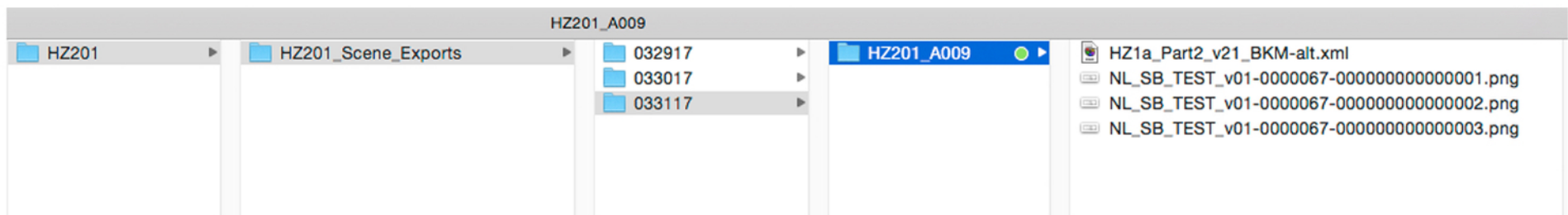
B) Mark the Scene in the Revisions Log with the current date in the Exported for Edit column.

SCENE #	Note	Hit By	Exported for Edit - Date
A009	Might need to clarify the red trees. Maybe match them up to 126 Act 3's LOs.	TR	03/31/17
	lose all petals. Have DB gesture out and away with (his) left arm at the end to H/U to next scene. Match to revised BG LO		

C) Sometimes you may need to do another change to a scene you've ALREADY posted the same day. In these cases, mark your newly revised scene like so: **HZ201\_A009\_TK2, TK3, etc.**



5. The Editor will then copy ALL posted scenes each day from the Main server TO the Editorial server for the Animatic. The Editor **MUST** highlight the copied scene folders on the main server **GREEN**. Green folders will be assumed that they have been added to the Animatic.

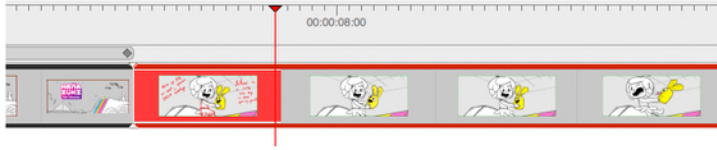




# STORYBOARD REVISIONS: SBP COLOR CODE GUIDE

We will be using a specific color highlight code for storyboard revisions for Season 2!  
Please follow this guide so that anyone looking at your file can read the progress.

**RED:** NOTES from the directors are located in this panel/scene.



**YELLOW:** Panel or scene has been REVISED by Revisionist.  
Ready for review by Directors.



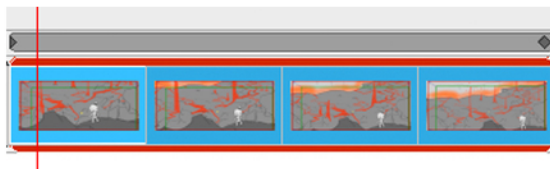
**GREEN:** Panel or scene revision APPROVED by Directors. Export for Edit!



**ORANGE:** Scene contains an Object Slide, or specific timing/camera move that has been REVISED by Revisionist.  
Ready for review by Directors.



**BLUE:** Scene contains an Object Slide or specific timing/camera move.  
APPROVED by Directors. Export an MOV file AS WELL AS the PNG panels for Edit!!



Be sure to ALSO mark your revisions in the Storyboard Revisions Log! Use the same color code as in your SBP file.

SCENE #	Note	Hit By
A002	Might need to clarify the red trees. Maybe match them up to 126 Act 3's LOs.	TR
A008	change HZ hand to be resting on Red	TR
A009	lose all petals. Have DB gesture out and away with (his) left arm at the end to H/U to next scene. Match to revised BG LO	TR
A010	H/U DB to A009, have his left arm finish gesturing out to the Big Bad. Start the framing a little wider, and make the camera move a very slight and continuous push-in through the scene. We might need to match up this BG LO to C126, C122	TR
A011	change HZ hand to be resting on Red	TR
A012	lose all petals. DB's eyes look a little too frantic, think we can make this simpler with a big nervous expression and maybe one eye dart side to side.	TR